

- May**
25 **Klaus Hellwig, pianist** Beethoven: *Sonata, Op. 14/2*
Sonata, Op. 21
 Schumann: *Dauidsbündlertänze, Op. 6*
- June**
1 **National Gallery Orchestra** Mendelssohn: *Symphony No. 3*
George Manos, conductor Ravel: *Le tombeau de Couperin*
 Ravel: *Bolero*
- 8** **Ilya Gringolts, violinist** Partitas and sonatas for unaccompanied violin by J. S. Bach
- 15** **National Gallery Chamber Players String Quartet** Griffes: *Indian Sketches*
 Janacek: *Quartet No. 1*
 Beethoven: *Quartet, Op. 130*
- 22** **Pedja Muzijevic, pianist** Scarlatti: *Four Sonatas*
 Granados: *Coloquio en la Reja* from *Goyescas*
 Cage: *In a Landscape*
 Schumann: *Kreisleriana, Op. 16*
- 29** **National Gallery Chamber Players Wind Quintet** Franz Danzi: *Quintet in E Minor*
 Anton Reicha: *Quintet in G Major*
 Giulio Briccialdi: *Quintet*

Concerts resume on 5 October 2003

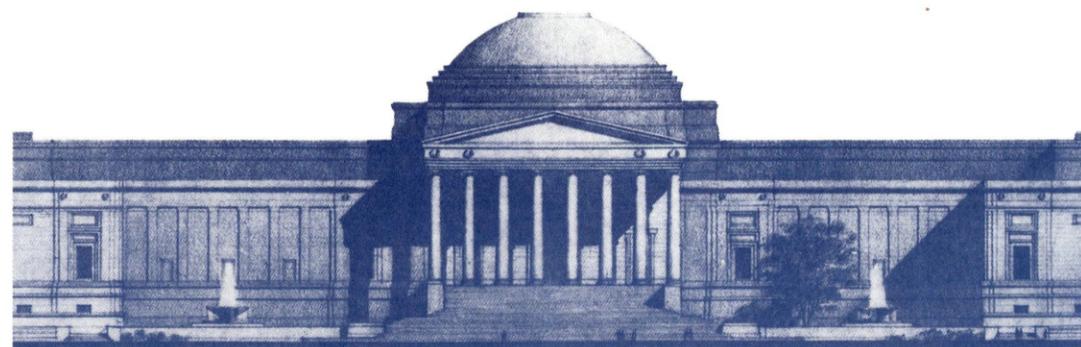
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and
 F. LAMMOT BELIN CONCERTS

National Gallery of Art



2457th Concert

HYUN-JUNG BERGER and JULIUS BERGER
Violoncello Duo

Presented in honor of the exhibition
*Jean-Antoine Houdon (1741–1828):
 Sculptor of the Enlightenment*

Sunday Evening, 4 May 2003
 Seven O'clock
 West Building, West Garden Court

Admission free

Hyun-Jung Berger (nee Hyun-Jung Song) was born in South Korea and began her music studies in Seoul. She continued in Germany with Julius Berger and Thomas Demega. She has won numerous prizes, including the Giesecking-Preis of the Musikhochschule des Saarlandes, the Prize of the Johannes-Gutenberg-Universität in Mainz, and first prize at the International Chamber Music Competition of Trapani, Italy. She is also a prize winner of the International Summer Academies of the Mozarteum in Salzburg. As a soloist and chamber musician, Hyun-Jung Berger has been invited by well-known orchestras and festivals, such as the Seoul Philharmonic Orchestra, the Korean Symphony Orchestra, and the Philharmonic Academy of Bern. In 1995 she debuted with the Mainz Philharmonic Orchestra under the direction of Lothar Zagrosek. In 1998 she performed in Israel with Julius Berger and the Philharmonisches Staatsorchester Halle. Duo recitals and chamber music concerts have taken her to Moscow's Tchaikovsky Conservatory, Italy's Asagio Festival, and numerous German and Austrian festivals. With Julius Berger she has recorded two CDs for EBS, both of which have been recognized by international music magazines. Julius and Hyun-Jung Berger appear at the National Gallery by arrangement with Shupp Artists Management of Port Jefferson, New York.

Program Notes

In collaboration with the J. Paul Getty Museum in Los Angeles and the Musée national du château de Versailles/Réunion des musées nationaux in France, the National Gallery has organized an exhibition of the work of the great French sculptor Jean-Antoine Houdon (1741-1828), to be shown in Washington from 4 May through 7 September 2003. The exhibition, drawn from private and museum collections in the United States and Europe, is the first major international monographic show devoted to Houdon's work. It spans his entire career and brings together nearly seventy of his finest sculptures in terracotta, marble, bronze, and plaster. Houdon portrayed not only the most prominent figures of the Enlightenment in France, such as Diderot, Voltaire, d'Alembert, and Rousseau, but also the composer Christoph Willibald Gluck (1714-1787) and the heroes of the new American republic, Franklin, Jefferson, Washington, and John Paul Jones. In the first years of the nineteenth century Houdon portrayed both Napoleon and Josephine, as well as military figures and members of the bourgeoisie. As testimony to his continued vigor even in old age, Houdon carved a life-size statue of Voltaire for the Panthéon when he was seventy-one years old.

The second half of the eighteenth century saw a fundamental change in musical taste throughout Europe and marked the transition from baroque to classical style. The music of the baroque, epitomized in the works of Johann Sebastian Bach, was characterized by contrapuntal complexity, behind which was the heritage of choral music in four equal voices. By the time Bach died in 1750, most of his younger contemporaries were composing in a style that was much more straightforward and simple because the ethos of the Age of Enlightenment demanded it. In music, as in art, there was an urge to return to the ideals of the culture of classical Greece—formal beauty, unity, clarity of purpose, and self-control.

One of the most influential documents of the age was the first *Encyclopédie française* (1751), subtitled *Dictionnaire raisonné des sciences, des arts, et des métiers* (*Systematic Dictionary of the Sciences, the Arts, and the Professions*). Among the contributors to that voluminous work, those who had the most to say about music were Jean-Jacques Rousseau, Jean le Rond d'Alembert, and Denis Diderot. They espoused principles of aesthetics that included the following: nature, in its healthiest and most elegant manifestations, is the only true inspiration for the arts; music arose from the simplest prelinguistic expressions, which were chanted, and melody is the only true musical art; music expresses the emotional, nonrational side of human nature and is not the place for elaborate intellectual structures; music should evoke "pleasures of the imagination" (Diderot) and should have the same effect on the listener that a landscaped garden has on a viewer; music that focuses on human traits and the beauty of nature is to be preferred over music that focuses on the divine or the mysterious; and Italian music, which had been consistent since 1600 in emphasizing melody over counterpoint, ought to be the model for all others.

The French virtuoso cellist Jean Barrière had the good fortune to live at a time when new instruments by Antonio Stradivari (1644-1737) were first introduced in France. Thanks in large part to Stradivari's improvements, the instrument known as the violoncello succeeded the viol as the standard tenor instrument in an ensemble consisting of violins, viola, cello, and bass. Stradivari's elevated standard for beauty of tone and responsiveness of the instrument opened new vistas for performers and composers and has never been surpassed. Barrière may well have been among the first Frenchmen to come across these marvelous Italian instruments, as he studied in that country from 1736 to 1739. His compositions show a strong influence of Italian music of the period.

The elegant perfection of Mozart's music made it an instant favorite of the musical cognoscenti of his time, even if they were not adherents of the aesthetic principles of the Enlightenment. For those who were members of the Order of Freemasons, arguably the most influential secular movement in the Age of Enlightenment, Mozart's opera *The Magic Flute* contained references to Masonic ritual and symbolism, as well as a story line that promoted the ideal of regeneration of humanity by moral means. *O Isis and Osiris* is one of two great arias Mozart provided for the character Sarastro, the high priest, sung by a bass.

Joseph Haydn was the dean of composers of the classical period, who in the course of his long life saw music evolve from the baroque through the mature classical period to early romanticism. He was the primary proponent of many of the changes that occurred in music during that time, particularly in the development of the symphony, the string quartet, the oratorio, and the mass with orchestral accompaniment. Haydn enjoyed a special relationship with Prince Nikolaus Esterházy, in whose court he served from 1761 to 1790. An avid music lover, the prince learned to play the baryton, a version of the viola d'amore that had extra strings behind the neck. Haydn, one of the most prolific composers of all time, obliged his patron's desire for repertoire by producing thirty-three duets for two barytons and 126 trios for baryton and two violins. Since Prince Nikolaus was one of very few enthusiasts of the instrument, the baryton fell out of use almost immediately after his death, but the works Haydn wrote for it continue to be performed by cellists.

Although he was not a lion among Italian composers, Luigi Boccherini was extremely prolific (his chamber works alone number more than three hundred) and he happened to write a minuet for his *String Quintet in E Major, Op. 11, No. 5*, that has enjoyed immense popularity ever since the late nineteenth century and is arguably the single most famous piece of Italian classical chamber music. Boccherini was a cellist, and a large number of his works were for that instrument. Evidence of his fondness for the instrument includes the fact that his string quintets call for two cellos, whereas the standard string quintet consists of two violins, two violas, and one cello.

Cimbria was the name given by the Romans to the area that is now northwestern Denmark. The Cimbrians were among the Barbarian tribes who attacked Roman outposts and pushed Roman troops as far south as the southern Alps, where they were finally defeated and slaughtered by a Roman army led by Catullus in 101 B.C. The few

Cimbrians who survived the campaign returned to their rugged homeland, and their descendants undertook no more great migrations. The Cimbrians were converted to Christianity in approximately 1000 A.D. By the sixteenth century, the region came to be known by its indigenous name, Thy, and its residents were frequently in a state of rebellion against lords, bishops, and other representatives of the larger kingdom. The region was the site of the last Danish witch trial (1699) and the first Danish high school (1850).

Rossini spent the season 1823–1824 in London, where he was the darling of English aristocratic society. His *Duetto* was the result of a commission from David Solomons, one of the founders of London's Westminster Bank, who eventually became Lord Mayor of London and a member of Parliament, all the while maintaining his hobby of playing the cello. He not only paid handsomely for the composer's services, but also hired the most renowned contrabass virtuoso of the day, Domenico Dragonetti, to perform the duet with him. Knowing that Solomons had such a performance in mind, Rossini wisely assigned the fast triplets and brilliant arpeggios to the contrabass, leaving the broad, flowing lines to the cello. In this performance, the second cello replaces the contrabass.

Concerts at the National Gallery of Art

Under the direction of George Manos

Concerts in May and June 2003

May

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| 11 | The Aulos Ensemble
Presented in honor of the exhibition <i>Jean-Antoine Houdon (1741–1828): Sculptor of the Enlightenment</i> | Rameau: Suites from <i>Les fêtes d'Hébé</i> and <i>Les Indes galantes</i>
Works by Jacques Duphly and Jean-Jacques Rousseau |
| 18 | Livia Sohn, violinist | J. S. Bach: <i>Sonata, BWV 1016</i>
Grieg: <i>Sonata No. 3</i>
Works by Jonathan Berger and Jenö Hubay |